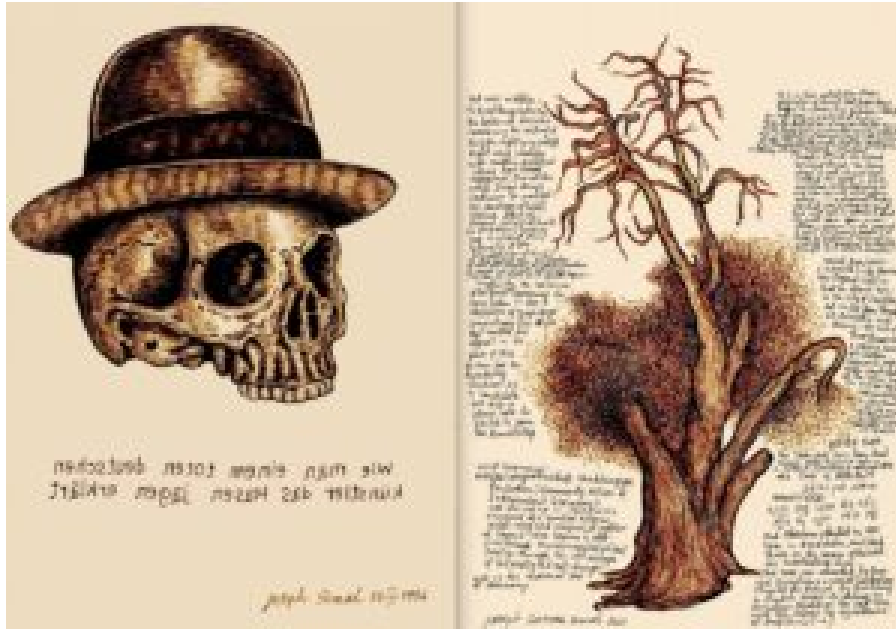


Joseph Sassoon Semah - Bushuis Oost-Indisch Huis & Duitsland Instituut



*Bushuis - Oost-Indisch
Huis, UvA,
Kloveniersburgwal 48,
Amsterdam*
Installation Joseph
Sassoon Semah: 24
March - 24 June 2022

Duitsland Instituut, UvA - SPUI25 - 7 april 2022, 17.00 hrs

Meeting: Footnotes accompanying the work of Joseph Beuys and Joseph Sassoon Semah

&

A Meeting with Hans Peter Riegel (Switzerland), Dr. Arie Hartog (Director Gerhard-Marcks Haus Bremen) and Joseph Sassoon Semah, under the direction of Professor Ton Nijhuis (Director DIA)

Introduction by Hans Peter Riegel, author of the four-part critical biography about Joseph Beuys, *'Beuys, Die Biografie'*, the standard reference to Beuys.

Reservation

SPUI25: https://spui25.nl/programma/footnotes-to-the-work-of-joseph-beuys/make_reservation

Art cannot be seen disengaged from society - which political, social and cultural implications does Joseph Beuys' work show us? How do work and politics relate in Beuys' work, what is myth and what is reality? Did Beuys free art of power and financial gain or did he use his art with the purpose to forget or idealize his own

war history and that of Germany? Does his transformation from perpetrator to victim fit into post-war Germany? How did Beuys use his 'visual codes', that have disappeared, and secret symbols?



Do works of art lose their magic when the imagery is based on a myth and lies?

What role do the German art world and politics play to promote Joseph Beuys to one of the most important post-war artists?

How must we interpret Beuys in this celebratory year 2021/22?

'On Friendship / (Collateral Damage) IV - How to Explain Hare Hunting to a Dead German Artist [The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]' ('Hasenjagd' is the code word for killing Jews during World War II) centers on Joseph Beuys and Joseph Sassoon Semah takes us on a journey of critical analysis of Beuys. Linda Bouws is the curator.



Joseph Sassoon Semah, has done extensive research into Joseph Beuys' work, values and ideas and based on this research and texts he will analyse the deeper meaning of the (secret) symbols used by Joseph Beuys for 'On Friendship / (Collateral Damage) IV- How to Explain Hare Hunting to a Dead German Artist [The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]'. He

reacts to them using new monumental sculptures and a series of old and new drawings, performances, texts and meetings.

This project wants to raise public awareness about the missing information on Joseph Beuys.

Information that has been disregarded during this celebratory year or has been evaded to avoid uncomfortable confrontations. A new project about the reading of Beuys 'shrouded' art by the Jewish-Babylonian artist Joseph Sassoon Semah.

We cooperate with among others with Gerard-Marcks-Haus Bremen, Goethe-Institut Amsterdam, Duitsland Instituut Amsterdam, Deutsche Bank, Lumen Travo Gallery, Redstone Natuursteen & Projecten, Maarten Lutherkerk, Advocatenkantoor Birkway, Landgoed Nardinclant/Amsterdam Garden, Geestelijke Gezondheidszorg Amacura and The Maastricht Institute for the Arts. After completion of the manifestation a complementary publication will be compiled.

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The project is realised in part with the support of Mondriaan Fund, the public fund for visual art and cultural heritage and Redstone Natuursteen & Projecten.



Lumen Travo Gallery - Amsterdam: Joseph Sassoon Semah - Solo exhibition 'On Friendship / (Collateral Damage) IV

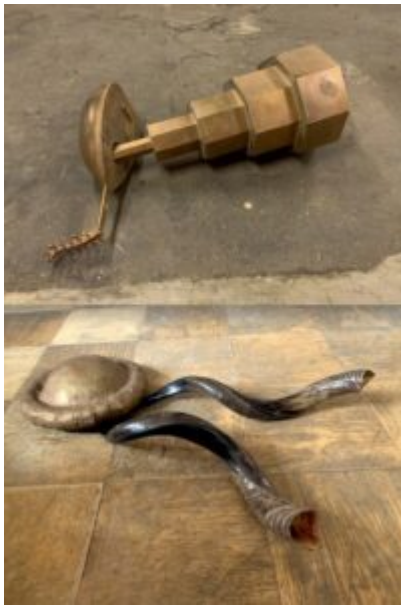
Joseph Sassoon Semah - Solo exhibition 'On Friendship / (Collateral Damage) IV

Lumen Travo Gallery - Jan. 22 - March 12, 2022. Lijnbaansgracht 314, 1017 WZ Amsterdam

On the occasion of his solo show at Lumen Travo Gallery, Joseph Sassoon Semah takes us on a journey of a critical analysis of Joseph Beuys and the Germany's post-war history.

(see

<http://www.lumentravo.nl/exhibitions#on-friendship-collateral-damage-iv-how-to-explain-hare-hunting-to-a-dead-german-artist-the-usefulness-of-continuous-measurement-of-the-distance-between-nostalgia-and-melancholia>



On Friendship / (Collateral Damage) IV

How to Explain Hare Hunting to a Dead German Artist
[The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]



Exhibition curated by Linda Bouws

Linda Bouws ~ Joseph Sassoon

Click to enlarge



Indonesia's famous culture is also well-known in India. In his account 'The Third Lake' written back going to Sri Lanka, the author Anandavardhana (c.1000 AD) has mentioned 27 references from 27 contemporary artists. He gives the influence of Indian art on the gallery scenes, including the scenes of the Ranganatha of the first Temple of King Anantavarman in Jayapura. The statue of the Queen is also visible.

[illegible]

There is only one test case where the test, insertion cycle is as a temporary double to through the performance. For example, the test:

Food for thought

[illegible]

¹⁰ They are any of the twelve free compositions. Twelve poems (Pittet-Gallatin prize) by Jacques and Christiane by Jacques Roubaud (writing as Jacques Roubaud) are also of languages.¹¹ During the performance students of the Institut Montaigne (writing, amongst others, "Pittet-Gallatin") referring to Jacques's three collections, confabulating, confabulating, but also not to read together. A French version of the French National School Institute (IN) is intended to be the project in collaboration of the stage, in the case of the performance, the students are presented with the students, which form, not a class of young people (Bryant 1997).

1. *What is the purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the research design?*
 4. *What are the variables?*
 5. *What is the sample size?*
 6. *What are the data sources?*
 7. *What are the data collection methods?*
 8. *What are the data analysis methods?*
 9. *What are the results?*
 10. *What are the conclusions?*

Through a comparison of performance metrics across within the design domain, factors were found to be the contributors of the organizational issues.

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 Journal of Internal Medicine 258: 105–114

Any further comments should be sent to the following address: Dr The City of Greater Sydney, 100 Pitt Street, Sydney, NSW 2000, Australia. Tel: 02 955 5211. Fax: 02 955 5212. Email: cityofsydney@cityofsydney.nsw.gov.au

[illegible]

The rings of the adjacent railroad and a childhood memory of public sleeping in a family trailer in the back. The public space and the private space are connected to one another by an invisible chain of events, an invisible memory, a form of living, a special place, a need, by contrast with the idea of The City of the Future? *Refuge?*

The variable 'Trust Paper' which results from interaction between the two dependent objects is a certain movement between the Private and the Public sphere. For instance the child found a note, he wrote letters of a letter to someone of a friend, student in school, etc.



Many innocent Jewish victims in a ghettoized town like the King, Andrew Weiss, March 1943. The ghetto was the last and only one in a country made up of Jewish colonies. The Jewish community was a small, tightly knit one, and the Jewish community was a small, tightly knit one, and the Jewish community was a small, tightly knit one.



It is the author's hope that this book will be a useful addition to the literature on the history of the United States and the world, and that it will be a valuable resource for students and scholars alike.

We can easily generalize the ideas about the statistical estimates for temperature change in Dm_{LTT} and its relationship to the structure of Mm_{LTT} to Mm_{LTTM} . Since there is no "long-range" disorder in internal parts of the window Mm_{LTTM} (see Fig. 1), Mm_{LTTM} is Mm_{LTT} with some properties of ordered crystals (Brazovskii and Tsirlin, 1982). The former has a high degree of order and there is only a few more sites in each supercell (because of the Mm_{LTT} part, thus by one or more). This does not change the shape of the window under "shift" the window (in shape of the lattice Mm_{LTT}). Together they form the same

The Tapachula or Tuxtla Mural appears in 1975. It was also located in the Temple of Maucal in Antioquia in 1977 (Working On Prehistory, 1978) (Figure 1). The Surname of the deity used in 1976 in Tapachula or Tuxtla was placed in Tuxtla, right at the base of the ancient altar in the Schemata Temple of the Pecos, Quiché, during 1980-1981. Temple of Maucal, Antioquia, in Mexico (Figure 1) (Figure 1).



Living the 100th anniversary of the founding of the Republic of Turkey in 1923, the Ministry of Culture and Tourism has organized a series of events to commemorate the 100th anniversary of the founding of the Republic of Turkey. The Ministry of Culture and Tourism has organized a series of events to commemorate the 100th anniversary of the founding of the Republic of Turkey. The Ministry of Culture and Tourism has organized a series of events to commemorate the 100th anniversary of the founding of the Republic of Turkey.

It is important that you are honest about the capabilities of the technology because you do not want to be caught. Besides, if you overstate the technology, both teachers and the students will know it is not square, therefore, it is not a computer (and), it is not what you can achieve from the outside world and where you can locate your self to achieve things.

The good health of a child (which was going to be provided) depended on how the caregiver felt. Thus, the caregiver of a severely handicapped child (2) at Babat Seva Sadan (1990-2007) has subjectively not and because of the very physical condition is not.





From: Linda Bouws & Joseph Sassoon Semah (Eds.) - Joseph Sassoon Semah - On Friendship/(Collateral Damage) III - The Third GaLUT: Baghdad, Jerusalem, Amsterdam, 2020. ISBN 978 90 361 0601 6.

To order the book, please send e-mail to Stichting Metropool Internationale Kunstprojecten, € 39,95 excl. shipping costs, rek.nr. NL 42 INGB 0006 9281 68 o.v.v. On Friendship III, please add name & address. Contact: <https://www.metropool-projects.com/contact>

Photo's: Ilya Rabinovich

On Friendship / (Collateral Damage) IV, November 11, 2021, Goethe-Institut Amsterdam, Performance

On Friendship / (Collateral Damage) IV

How to Explain Hare Hunting to a Dead German Artist

[The usefulness of continuous measurement of the distance between Nostalgia and Melancholia]

(September 2021 – June 2022)

A critical project concerning post-war artist Joseph Beuys

Created by Joseph Sassoon Semah, curator Linda Bouws

Joseph Semah

Beuys and Wolf Vostell – Zwischen Dichtung und Wahrheit

GOETHE-INSTITUT AMSTERDAM,

11 November 2021

Performance

Joseph Sassoon Semah with friends:

Baruch Abraham

Roel Arkesteijn

Masja Austen

Peter Baren

Uzi Heymann (piano)

Bülent Evren

Jom Semah

Yvonne Strang

Els Wijnen

Two postwar German Artists – Wolf Vostell / Joseph Beuys.

As will be clear, both of them became the [symbolic] Victim;

Joseph Beuys a volunteer soldier in the Third Reich transformed himself into the Victim of the Nazi-Era, and with him, West-Germany will cure itself.

On the other hand, Wolf Vostell simply transformed himself into a Jew, i.e. the Victim.

The Christian legend concerning The Wandering Jew [The Eternal Jew] is as old as Christianity.

In the year 1602, a pamphlet in the German language [8 pages] has been published, entitled – “Kurze Beschreibung und Erzählung von einem Juden / mit namen Ahasverus” [A Brief Description and Narration Regarding a Jew / Named Ahasuerus].

This pamphlet is considered to be an influential work on Christian's thoughts concerning the Jew.

The pamphlet describes a meeting between Paulus von Eitzen and the so-called ‘The Wandering Jew’ who claimed to be punished directly by Jesus – that is to say, that the Jew named Ahasuerus had been doomed by Jesus to wander the rest of his life till the second coming of Christ.

“.....The Lord Christ as he was led past under his cross, had rested against his [the Jew] house for a moment: as this was brought to his [the Jew] attention by several onlookers he had walked up to where he [Jesus] was: and had scolded at him and had told him to clear off/ to go there where he was destined to go. Christ had then fixed his gaze on him and had spoken to him more or less these words: I want to stand still and rest / but you should go.....”

Camera & editing: Bob Schoo, <http://www.n-p-n.info>

<http://www.josephsassooneh.nl/onfriendship4/>

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The Art Of Cooking - Iraqi Dolma



Jom Semah 2021

Dolma is no doubt a classic middle eastern dish – yet every country has its own version.

It is basically stuffed vegetables with a filling of rice and meat mixture!

Although the Greek version might be the most recognized version – the Iraqi dolma has unique sweet and savoury flavours!

Ingredients:

Small paprikas any color

Small eggplants

2-3 Large hard tomatoes

Grape leaves

2 Large onions

A couple of potatoes

500 gram Basmati rice

300 gram Ground beef or lamb

A nice large can of tomato paste

4 cloves of Garlic

Olive oil

Fresh parsley

Pomegranate Molasses or Syrup

500 ml of vegetable or beef stock

Salt

Pepper
Cumin powder
Paprika powder
Coriander powder
1 Lemon

How to prepare the vegetables:

So first we are going to prepare the vegetables -to be stuffed later on.

First, cut the heads of the eggplants and remove the insides (Do not throw the insides away.)

Cut open the top of the tomatoes and scoop out the inside seeds (Do not throw the inside away.)

Peel the onions, cut open on one side, and separate all the layers, then boil some water and simmer the onion layers and the grape leaves for about 2 minutes and remove.

Cut the stems off the grape leaves and the softer edges to form the grape leaves into sheets.

How to make the stuffing of the vegetables:

Place the washed rice in a large bowl, the ground meat, the insides of the tomatoes, and the eggplants. Finely slice some garlic as well as parsley and add to the bowl!

Add half a cup of pomegranate molasses, squeeze some lemon juice, and a couple of tablespoons of olive oil into the bowl.

Continue adding a tablespoon of cumin, paprika, coriander powder, 2 tablespoons of salt, and some black pepper depending on preference.

Make sure to mix well and then your stuffing is ready!

Let's stuff the tomatoes, the eggplant, and the paprika - it should be an easy task - simply stuff the vegetables and close the top like a lid.

Next, the stuffing of the onions is a bit tricky. Place a bit of stuffing on 1 side of the onion layer and roll it to resemble a dumpling shape, if the onion layer is not big enough, you can always add another layer of onion over the first one.

Now the grape leaves, place them flat like a piece of paper or like a sushi roll, and make sure the veiny side is pointing up. Place some stuffing in the middle of the leave towards you, fold the sides onto the stuffing and roll it to close it tightly!

Cooking the dolma:

Cut the potatoes into large slices and place them in the bottom of a big pot (this

will prevent the vegetables from sticking, and by that to make them super tasty). Now, stack the stuffed vegetables, the stuffed grape leaves, and the stuffed onion on top of the potatoes in any way you like - if you have any leftover stuffing, you can make small meatballs and add them as well to the pot.

Add a bit of olive oil and cook on medium heat for 15 minutes with the lid on, while cooking you can prepare the juice to add.

In a bowl mix the stock with a large tablespoon of tomato paste, pomegranate molasses, some lemon juice, add some salt and pepper, and mix until dissolved.

When the 15 minutes are over, remove the lid and gently pour the liquid into the pot until covered and place the lid back on, and then turn the heat down low.

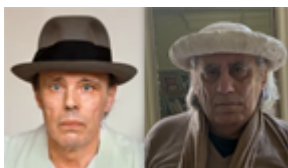
Cook for 40 minutes, and when done let it rest for 10 to 20 minutes.

Traditionally the food should be flipped onto a big plate; if you choose this way, make sure to do it with confidence!

This dolma dish is definitely the star of the show, for some serving tips I recommend eating it with fresh salad, and maybe bread, and some dipping sauces.

Enjoy!

On Friendship / (Collateral Damage) IV - A Critical Project On Post-War Artist Joseph Beuys



On Friendship / (Collateral Damage) IV - How to Explain Hare Hunting to a Dead German Artist [The usefulness of continuous measurement of the distance between Nostalgia and Melancholia] (September 2021 - June 2022)

A critical project concerning post-war artist Joseph Beuys

Created by Joseph Sassoon Semah, curator Linda Bouws

Introduction

In 2021/22 the 100th anniversary of the birth of artist Joseph Beuys will be celebrated in Europe, among others with the special event '*Beuys 2021. 100 years*'. Twelve cities and twenty institutes in Noordrijn Westfalen in Germany will be organizing exhibitions, theatre and other activities to celebrate this anniversary. (see for more info <https://beuys2021.de/en>).

Joseph Heinrich Beuys (1921, Krefeld- 1986, Dusseldorf) is one of the most influential German post-war artists, who became particularly famous for his performances, installations, lectures and Fluxus concerts. But who was Beuys truly? Joseph Beuys mythologized his war history as a National Socialist and Germany's problematic and post-traumatic past. After World War II Beuys transformed himself from perpetrator to victim. His service in the Luftwaffe did not offset his artistic practice. During this 100-years event none of these controversial aspects of Beuys' work, values and ideas are focused upon. As part of this celebration it is high time to add a more critical eye on Beuys' work and his relationship to Germany's post-war history.

Project

On Friendship / (Collateral Damage) IV -How to Explain Hare Hunting to a Dead German Artist [The usefulness of continuous measurement of the distance between Nostalgia and Melancholia] ('*Hasenjagd*' is the code word for killing Jews during World War II) centers on Joseph Beuys and Joseph Sassoon Semah takes us on a journey of critical analysis of Beuys. Linda Bouws is the curator.

Art cannot be seen disengaged from society – which political, social and cultural implications does Joseph Beuys' work show us?

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Metropool International Art Projects

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The project is realised in part with the support of *The Mondriaan Fund*, the public fund for visual art and cultural heritage and *Redstone Natuursteen & Projecten*



